/369 cont./

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/footnote 84 cont./ her out of there in order to subject her again to the rites of the pajés. As soon as the catastrophe happened, in the very room of death, in the hospital, the weeping by men and women, accompanied simultaneously by dancing, began at the sides of the hammock that contained the body. Among the participants in the wailing and dances was a young Tukano woman who had taken the course in midwifery in Manaus. The dancers were distributed in pairs of the same sex, and the dances were intermixed with small hops, beating at this moment, first the arms, then the legs. The husband, also present, did not participate in the dances, but he did participate in the weeping. Later, once the body had been moved to the entrance room of the hospital, the old mother lay down on the floor, under the hammock where the daughter had died, with her legs and arms open, singing the elegy-weeping.

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The men utter cries and imprecations against those who caused the death: because every death, so they think, is a true murder perpetrated by some enemy by means of a malefice. The women too, appropriately called uxtĩra (Uaupés uxtĩha), mourners, between exclamations and with /370/ very sentimental thoughts, do the eulogy of the dead and imprecate against the pajés or persons who cast the spell, the alleged